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CLA Report

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**Collegiate Learning Assessment (CLA)
Instructor's Assessment Report**

**Dwight Smith, Lecturer
Department of Performing and Fine Art
May 10, 2009**

1. Course Information:

- a. The CLA was administered in Art 210 (Survey of Art) during the Spring 2009 term in the Department of Performing and Fine Arts, area of Visual Art by Dwight Smith.
- b. The 14 of 17 students taking the CLA were a mixture of freshman, sophomore and junior academic levels.

2. Performance task:

- a. The task was for the students to imagine themselves as part of a member agency of ALPO (Alliance of Legislative Policy Organization). They were being asked to support increased funding for the National Endowment for the Arts (NEA). In addressing their support or non-support, they were to address to questions: (1) Based on evidence, what are the strengths and weaknesses of support for the NEA during this current economic crisis and why? (2) Based on the evidence, what could they conclude were the reasons the Senate Appropriations Committee did not include art job funding in their version of the stimulus bill?
- b. The students were given 14 documents. Some documents were authentic documents from the Internet and others were created. We created the below documents so students could see graphs, personal letters, the results of research and opposing arguments.
 - **Scenario Pages** were developed. A member's bulletin for ALPO was developed that cited historical support for the NEA funds in the 2009 Federal stimulus package and also questioned the Senate Appropriation Committee for not including the arts. The second page addressed several arguments stated in the above newsletter.
 - **Document A** posed the two questions for the students to answer using the evidence in all the documents (see above 2.a).
 - **Document B** is a letter from a journalist at the Washington Post who congratulates a woman playwright in Hollywood, a recent NEA grant recipient, and includes information on the inequity of the number of grants given females or minorities arts groups and organizations and the large amounts of financial support awarded to male playwrights and not females.
 - **Document C** is a letter from the Vice President of Movie City News and gives thanks to Samuel Jackson for his participation in the Los Angeles Film Festival. In the letter, corporations are mentioned and the amount of support for the arts by those corporations; as well as the support from the NEA. This document addresses amounts of funding and its impact on the arts and artists.
 - **Document D** is an actual document from Americans for the Arts. Using a graph and text, it diagrams the government support for the arts between 1994 and 2008.
 - **Document E** is also from Americans for the Arts and is a graph of the amount of NEA Appropriations in history from 1966 – 2008.
 - **Document F** is an actual document, written in 1997, that lists the first of ten reasons to eliminate funding for the NEA by Heritage. The article includes a graph of how the budget of the NEA does not affect the large budgets of two major museums in New York City.

- **Document G** is an actual graph from Americans for the Arts and gives an overview of the economic impact of the nonprofit arts industry on the total economy, full-time jobs supported in the arts, total tax revenues generated and total household income generated.
 - **Document H** was a page of six challenging images of works by artists who received NEA funding between 1969 and 1997.
 - **Document I** was an actual document from a journal that summarized the impact of arts education on workforce preparation in the public schools. Research was indicated, and a graph indicated the higher order thinking skills and effective skills and traits that are influenced by public school children experiencing the arts in the classroom.
 - **Document J** was phony letter from Oprah to Halle Berry thanking her for participating in one of her programs. In the letter Oprah references an early NEA grant that was important to get the project started.
- c. In using the documents, students were given the opportunity to integrate the information and data in both narrative and quantitative forms due to the inclusion of graphs that related to money allocations, jobs and impact on the economy, letters and narrative that indicated the results of research. The documents addressed an issue that was a current event and relevant to the course of study with students who were not art majors.

3. Performance Task Administration:

- a. A CLA packet was given to the students on Thursday, February 12, 2009 at 10:00 a.m.
- b. The students participated in the CLA as a class assignment and were given 10 extra credit points for the completion of the materials. Each returned CLA packet of materials earned 10 extra credit points toward the students final accumulated grade point score.

4. Student Performance:

- a. 14 students out of a class of 17 elected to take the CLA. The students in the Survey of Art course had been studying artistic terms and trends in art history, so they were familiar with the concept of public support for the arts, art collectors and other patrons of the arts. The students who took their time reviewing the materials also filled out the Performance Chart to assist them with their decision-making processes for each of the attached documents. These students scored higher on the Evaluation of Evidence and Analysis and Synthesis of evidence.
 - A majority of the students reviewed all of the documentation.
 - 2 out of the 14 students did not use the documents to support the decision making process and scored "Not Attempted".
 - 3 of the students scored in the "Mastering" level with well thought out responses to the material.
 - 9 of the students scores ranged in between "Emerging" and "Developing" levels in the scoring process.
- b. All of the students were moderately successful in their analysis of the materials to make a decision based on the facts presented. Their responses scored low because:
 - many of their responses were infused with egocentric perspectives and did not focus on the evidence provided.
 - several misinterpreted the information as if suggesting another premise for their findings.
 - many of the written responses show a lack of expository writing skills and legibility.

- many of the students have a problem with writing a clearly defined statement that states a concrete decision that is supported by the data supplied them. They produced rambling statements.

5. Recommendations and follow-up.

- a. Since the CLA is now an important part of our institutional assessment, it would be good if the CLA were a university wide initiative. This would provide an increased number of instances in which students could develop their analytical thinking skills in problem solving activities. I plan to implement regular CLA problem solving activities in my Survey of Art courses. This course affords countless instances in Art history to develop critical thinking problems and writing assignments to improve the communication skill sets of our students. I will take several CLA training sessions if offered by the university to improve my ability to deliver the CLA properly
- b. My recommendations are:
 - Have regular CLA training sessions for all faculty for increased proficiency in delivering the CLA to the student body.
 - Have CLA teams of faculty members or an identified CLA specialist for each college who is willing to assist faculty in administering high quality CLA projects.

TOTALS of RESPONSES

Score Sheet

Student Name:

X

Questions. Position to be taken "SUPPORT NEA" or "NOT support"		
1) Agrees with the assertion that Agency will support Alpo position on NEA funding		8
a) Art means jobs and business revenue		
b) In many environments art and culture are a good investment		
2) Does NOT agree with the assertion and will not support Alpo on NEA funding:		
a) More money for art does not equate to economic stimulation		6
b) Correlation does not mean causation		
c) A third variable could cause both art and the economy to be correlated		
Other Observations Made by Student		
3) Funding promotes the 'best' in art Art that is not offensive to most Americans should be funded		
4) Agrees that art provides opportunities during difficult economic times		
a) Art stimulates productivity		6
b) Jobs are created to support art and art related venues		
c) Exposure to art increases self-assessment skills		
d) Exposure to art increases competence		
5) Does NOT agree that art increases performance and decreases recidivism		2
a) Education and training can cultivate the same competencies that art can		
b) Studying the arts does not improve academic performance		
c) Women and minorities do not profit from the arts as much as men do		
6) The arts can survive without NEA funding		
a) Private support is equal to government support		4
b) Artists who want to produce will find a way to produce without subsidy		
7) Eliminating NEA funding would balance the US budget		
a) Funding the arts has put our budget in a deficit		2
b) Funds given to promote art is a waste of tax dollars best used in other ways		
8) Does NOT agree that funding the arts must include censorship		
a) Determining what is 'art' and what is not is not necessary		
b) Those given funding should not be scrutinized for content or message		
9) Agrees that funding the arts must include censorship		
c) Someone must determine what is 'art' and what is not		
d) Those given funding should be heavily scrutinized for content and message		
e) Funds to the arts should be used appropriately		

SCENARIO

You are the President and CEO of The National Independent Film Developers, an ALPO member agency located in Atlanta, Georgia that has 32,000 members nationwide. You have just received and read their newsletter and you are, based on your evaluation of the materials, deciding how to present this information to your Board of Directors at a meeting this evening. Your agencies position will be?

ALPO has stated several arguments in their newsletter:

First: The 1965 Senate report on the bill to establish the NEA specified that “the fullest attention” must be given “to freedom of artistic and humanistic expression,” and added: “Countless times in history artists who were vilified by their contemporaries because of their innovations in style or method of expression have become prophets to a later age.”

Second: Through the leadership of the early chairs of the NEA, the endowment managed to create a wonderful presence for live theatre, classical music, dance, and the visual arts throughout America. The agency was able through its grants, which required matching funds, to create a catalytic effect. NEA approval became the “Good Housekeeping Seal of Approval” for the arts. Corporate funds began to flow to organizations with NEA approval.

Third: President Obama said that “Arts groups large and small are hurting, just like every other industry. The Sacramento Ballet has canceled performances; the administrative staff of the Virginia Symphony Orchestra took a 20 percent pay cut; the Austin Museum of Art is postponing plans for a new museum downtown. We can’t let that happen.”

For each document in the ALPO Newsletter Performance Task, read the documents, and make notes in the chart below about what useful information it contains that may assist you in answering the prompt, and in the second box, indicate which critical thinking skills you're using from the attached sheets.

Document	Potentially Useful Information	Skills Used to Analyze Documents
A		
B		
C		
D		
E		
F		
G		
H		
I		
J		

RESPONSE

SAMPLE #10 LR (STUDENT NAME)

DOCUMENT A

QUESTIONS

The Alpo Corporation has had a long history of supporting the Arts. They are calling for all member agencies to support funding for the National Endowment for the Arts to a high level. As President of a member agency, they are asking for your support. Answer the two sets of questions below.

1. Alpo is asking all of its member agencies to have their members support President Obama's stimulus package. In their letter, they present the case as for the American way of life. The American Recovery and Reinvestment Plan is the specific provision. Based on the evidence, what are the strengths and weaknesses of their case in light of current economic and social divisions? Why? What specific information in the evidence led you to this conclusion?
2. In this call for support, Alpo quotes Bill Ivey, former chair of the NEA, who states, "A healthy arts community is important, especially during hard times" yet the Senate Appropriations Committee has not included art jobs funding in their version of the bill, Why? Based on all the information and documents and any other factors you considered, what led you to your conclusion? They have not added art jobs fundings in the bill, because the program would be successful either way. Art is not just drawing paintings, it's singing, dancing and etc. American people are stimulate everyday through songs, dance moves, from different actors, actresses and artist. While reading document "C" I found that art is also supported through grants and other funding.

Your answers to the questions should include the appropriate or relevant evidence (drawn from the included sources of information, labeled DOCUMENT B – J) necessary to support your positions. Explain the reasons for your conclusions, and justify those conclusions by explicitly referring to the specific documents, data, and statement on which your conclusions are based. Your answers will be judged not only on the accuracy of the information you provide, but also on how clearly the ideas are presented, how effectively the ideas are organized and how thoroughly the information is covers.

Again, while your personal values and experiences are important, you should base your response on the evidence provided in the documents.

SAMPLE #10 LR (STUDENT)

For each document in the ALPO Newsletter Performance Task, read the documents, and make notes in the chart below about what useful information it contains that may assist you in answering the prompt, and in the second box, indicate which critical thinking skills you're using from the attached sheets.

Document	Potentially Useful Information	Skills Used to Analyze Documents
A	most of the information that I used to answer the question known	Use the documents B-J to Analyze the two questions.
B	Document B talks of a letter of approval for an grant for a women student, and how they support advancement for women in arts.	Took in how they support those who want to pursue art but do not have fundings of there own.
C	Document C explains how the NEA is being supported through donations, and grant from corporations.	Analyze what other support the art was receiving from awards. Such as the Target Filmmaker award.
D	This document showed the statistics in the support of arts from the government.	Focused on the increase and decrease of the funds that the art program was facing.
E	This document explains the total Funds that the NEA Received Starting from the year 1966 all the way to 2008.	Use the fact how the program was already greatly supported by the government, why stop supporting them now?
F	Listed reason how the NEA is affecting america, what it is not doing as oppose to what they should do.	The affects the program has, such as not donating half to charities that could be a dis advantage (not supporting community). The program is offering tax dollars rather than promoting the fine art.
G	how art is a great impact for society.	Considered how art is an impact to the growth of the industry, and how art attracts audience, as well as promote the growth of businesses, support jobs, and generate government revenue.
H	View of pictures to show what the NEA has accomplished so far, and how the program has been successful.	Gave an open mind on how successful the program has become through artistic paintings, encouraged me to think more about adding the program.
I	how art can have an impact on learning, the student population as well as great academic performance. It can also be supportive to those who are in a disadvantage.	Use considered how art can have an impact on the community learning, academic success, at risk youth and can increase self esteem, job skills, creative thinking, etc.
J	Is a letter from Harpo a company that the NEA help support a reading center. This helps encourage people that to read.	Basically took in how supportive the NEA is to many different companies and corporations.

SAMPLE #355 (STUDENT)

1. I have been the President and CEO of The National Independent Film Developers. A member of the AFD agency in Atlanta, Georgia. I think the case is strong unless we can get a spark. I know we have been approved by the women in Hollywood. It raises grants for the females but what about the males artists. Which are still below average. We had a little impact on Halle Berry success. But that still talking about females not males. The local have support arts funding in 2008 to \$858 million. That is like seven time what we have give. Even the state high give away at 451 million in 2001. Still higher than our highest at 170 million in 1999. Our highest increase was up to 176 million. The we went up and down to last year at 149.7 million. Some people say that we will get more funds from charitable and private donations. The art still will have support without the NEA. So me been a member I think we should shut down the NEA Funds.

2. I appreciate the leadership of the early chairs of the NEA. But we are not making any big change to the world. We recognized the thing we help bring out, but the funds are

SAMPLE #3JJ

- A. I got no information
- B. "This raises the number of women receiving grants from the NEA considerably even while the amounts remain below the average of male artists," refer to document B
- C. "This is not as financially high an award as the NEA but still a major accomplishment for a new artist, refer to document C
- D. The graph show us the different which the state and local give more money.
- E. The graph shows what our high success was in 1992 176 million.
- F. In fact, the NEA is an unwanted extension of the federal government into the voluntary sector.



NEA Funds In Stimulus Package

It has come to our attention that President Obama intends to work with the Senate to cut some excess spending passed by the House as part of the economic stimulus package. He will maintain increased funding for the National Endowment for the Arts stating that "If singers, actors and dancers can stimulate audiences, they can also stimulate the economy." Authors of the current stimulus package seem to agree and have included \$50 million for the National Endowment for the Arts and \$150 million for infrastructure repairs at the Smithsonian.

President Obama noted that "Arts groups large and small are hurting, just like every other industry. The Sacramento Ballet has canceled performances; the Virginia Symphony Orchestra took a 20 percent pay cut; and the Austin Museum of Art is postponing plans for a beautiful new museum downtown. We can't let that happen."

We know that President Obama has one chance here. One chance. If the package fails and the recession deepens, many more will hurt even further, including Obama in the early stages of his new administration.

Last week, the House Appropriations Committee took notice and approved a plan to include the arts in the proposed recovery package, formerly known as the American Recovery and Reinvestment Plan, with a provision for \$50 million in supplemental grants funding for the National Endowment for the Arts along with other provisions to benefit arts organizations. However, the Senate Appropriations Committee has not included arts jobs funding in their version of the bill.



Self Portrait by Benny Andrews

Bill Ivey, former chair of the NEA and a member of President Obama's transition team, told NPR's All Things Considered in an interview this week, "A healthy arts community is important, especially during hard times." Americans for the Arts estimates that for every dollar the NEA doles out to arts groups, another \$7 is generated in additional support through local, state and private donations. They estimate that the proposed \$50 million in the economic stimulus recovery bill could actually leverage \$350 million of investments and prevent 14,422 jobs from being lost.

So what is the problem and why is there opposition for this stimulus package line item? Perhaps a little history lesson may shed some light on the issue at hand.

In 1965 the federal government created the National Endowment for the Arts, with the expressed idea of advancing the arts, artistic freedoms and creativity free from government approvals. To make its desires perfectly clear, Congress wrote into the NEA law that, "It is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating this release of creative talent."

Congress recognized that America did not have the long tradition of support and public assistance for arts as in Europe. It also realized that the best art, many times, can be very controversial and radical in style as well as in substance. We all know that art is supposed to question the status quo, to 'shake things up' and elicit strong reactions from the viewer. Congress also recognized the many risks to "freedom of thought, imagination, and inquiry" in a federal arts funding program.

The 1965 Senate report on the bill to establish the NEA specified that "the fullest attention" must be given "to freedom of artistic and humanistic expression," and added: "Countless times in history artists who were vilified by their contemporaries because of their innovations in style or method of expression have become prophets to a later age."

Congress found a way to prevent the kind of political interference or censorship that could easily destroy the integrity of public arts funding. They created an elaborate "peer panel" review structure to insulate decisions made by the Endowment from partisan pressures. The peer

panels, committees of experts in the field, were to review grant applications and make recommendations. The Council relied on the experts.

The system worked well for the first twenty-four years. Periodically there were questions raised about a theatre production, a best-selling novel or scandalous dance production, but the NEA managed to deflect criticism and maintain its position. In a rather public episode, Congressman Mario Biaggi in 1984 objected to a performance of the Verdi opera *Rigoletto* because ads for the opera showed an Italian looking man in a black suit and white hat emerging from large letters spelling the words *RIGOLETTO* riddled with bullet holes. He felt the ads were insulting to Italians. The NEA agreed that the ads were in "poor taste", but would not interfere; the endowment's integrity depended on avoiding any appearance of attempting to influence or control artistic content. Representative Biaggi's proposals to censor the ideas found in NEA-supported works eventually died a peaceful death.

Through the leadership of the early chairpersons of the NEA, the endowment managed to create a wonderful presence for live theatre, classical music, dance, and the visual arts throughout America. The agency was able through its grants, which required matching funds, to create a catalytic effect. NEA approval became a "Seal of Approval" for the arts, and Corporate funds began to flow into arts organizations with NEA approval.

Then in 1989 the system went awry and it seems not altogether clear what really happened. Some feel that the emergence of America's fundamentalist right which stressed the "social" issues of sexuality, the proper place for women, patriotism, and preserving Judeo-Christian cultural values were a factor. The NEA chair at that time felt the real issues for NEA resistance revolved around "the nature of tolerance and the unwillingness of people to encounter differences."

Dirty words, nudity, homosexuality in art and eroding American values became the

buzz words for the battle cries from NEA protesters. Fundamentalist leaders generated thousands of letters and postcards to Congress, the White House and the NEA protesting "pornography" or "blasphemy" in particular works of art that most protesters had not even seen. The "fear of art" made the NEA an appealing target. It became increasingly clear that the goal of many of the agency's critics was to abolish arts funding altogether. So the NEA became an easy object for government control and decreased funding.

Another factor in the success to erode NEA funding, are the feelings many Americans have toward the arts as being "elitist" or "snotty". Despite the many successes of the NEA, Public Broadcasting and other arts agencies, there is still a large gap in America between popular culture and high art culture such as ballet. A suspicion of artists whose work may be different, difficult, obscure or "avant-garde" is still prevalent in the land. President Obama will have an uphill battle restoring National Endowment funding to the levels it once enjoyed.

Alpo is asking all of its member agencies to have their members support this stimulus package funding item as good for the American way of life. Send a postcard to your elected officials and tell them not to remove the NEA funding.

For further information Contact:
ALPO Congressional Lobby
Ms. Lola Falana Jones-Newton
 202 H Street, Washington, D.C. 20500



Xenobia Bailey



(above) Robert Mapplethorpe
 (below) The Penny Dance Ensemble



DOCUMENT A

QUESTIONS

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 2. In this call for support, Alpo quotes Bill Ivey, former chair of the NEA, who states, "A healthy arts community is important, especially during hard times" yet the Senate Appropriations Committee has not included art jobs funding in their version of the bill, Why ? Based on all the information and documents and any other factors you considered, what led you to your conclusion?
-

Your answers to the questions should include the appropriate or relevant evidence (drawn from the included sources of information, labeled DOCUMENT B – J) necessary to support your positions. Explain the reasons for your conclusions, and justify those conclusions by explicitly referring to the specific documents, data, and statement on which your conclusions are based. Your answers will be judged not only on the accuracy of the information you provide, but also on how clearly the ideas are presented, how effectively the ideas are organized and how thoroughly the information is covers.

Again, while your personal values and experiences are important, you should base your response on the evidence provided in the documents.

DOCUMENT B

The Washington Post

Memo from: Melissa Silverstein, Journalist for the Washington Post

Date: October 20, 2008

To: Claudia Rankin, Playwright

Subject: NEA Grant/Women in Hollywood

Dear Ms. Rankin:

I am pleased to hear that your grant has been approved. Your approval marks a milestone in advancement for women in the arts! This raises the number of women receiving grants from the NEA considerably even while the amounts remain below the average for male artists. Still, we are happy that your project can now move forward. This funding from the NEA makes it all possible now! Without their support your project may well have ended up on the cutting room floor. Our many congratulations and best wishes for continued success.

I am enclosing the press release that will be sent out later this afternoon for tomorrow's edition.

RELEASE: OCTOBER 30, 2008 Equality Watch: NEA Funds 7 New Plays

To the Washington Post: NEA to Nurture 7 Varied New Plays

The National Endowment for the Arts has announced the selection of seven plays to be funded as part of its New Play Development Program. The pilot project, which is being administered by Arena Stage, is designed not only to underwrite new works already in progress but also to spot successful collaborations among artists, theaters, communities and other entities that might be used as models.

The largest grants - \$90,000- went to male playwrights. Shocker. Of the five \$20,000 development grants -- two-- went to women. Claudia Rankine and Aditi Brennan Kapil.

Total Percentage of women receiving grants- 35%



DOCUMENT C

May 19, 2008

Dear Mr. Samuel L. Jackson,

We are so grateful for your participation in the upcoming Los Angeles Film Festival. You and Ms. Berry will both be honored for your contributions to film and for serving as Co-Chairs of this year's festival. Both you and Halle Berry have been able to use your stature in the industry to support independent film, the Spirit Awards, and now the Los Angeles Film Festival. The Independent Film Project/Los Angeles appreciates your championing the cause of independent film and raising awareness for new artists. Without such opportunities, new artists may never get their works seen.

As Honorary Co-Chair of the festival, Berry will host Closing Night festivities, where she will give out two Target Filmmaker Awards: The Target Filmmaker Award for Best Narrative Feature carries with it an unrestricted cash prize of \$50,000 funded by Target Stores, offering the financial means for filmmakers to transfer their vision to the screen. The largest cash prize bestowed by a major U.S. film festival, the award recognizes the finest American narrative film at the festival. The award is given to the winning director of the Narrative Feature Competition. A special jury selects the winner. All narrative feature-length films screening in the Narrative Competition section are eligible. While these awards cannot begin to compare to more significant awards given by the NEA, they do make a substantial contribution to the needs of new artists.

The second award is the Target Documentary Award for Best Documentary Feature. This award recognizes the finest American documentary feature at the festival and is awarded to the winning director of the Documentary Competition. The award carries with it an unrestricted cash prize of \$25,000 funded by Target Stores. Again, this is not as financially high an award as the NEA but still a major accomplishment for a new artist. A special jury selects the winner.

As Honorary Co-Chair of the festival, Mr. Jackson, you will host the annual Filmmaker Reception held on Wednesday, June 16. The Filmmaker Reception serves as a forum for VIPs to mingle with filmmakers whose work will be showcased at the festival before the official kick-off. This function also serves as recruitment for potentially award donors, so you can see that your presence will mean a great deal to these young artists!

The Los Angeles Film Festival is sponsored by Premier Sponsors - In Style and Target Stores; by Principal Sponsors - American Airlines, the Directors Guild of America, Eastman Kodak Company, and Sofitel Los Angeles; by Platinum Sponsors - 8000 Sunset, CFI, IFC, and Moviola; and by Promotional Sponsor the Los Angeles Times. Special support provided by the National Endowment for the Arts. WireImage is the official photographer for the Los Angeles Film Festival.

IFP/Los Angeles, a nonprofit membership organization, champions the cause of independent film and supports a community of artists who embody diversity, innovation, and uniqueness of vision. IFP/LA provides its members with educational programs, affordable camera and equipment rentals, and discounts to hundreds of industry-related businesses. IFP/LA's Filmmaker Labs offer writers, directors, and producers the opportunity to develop their projects. IFP/LA's mentorship and job placement program, Project Involve: pairs filmmakers from culturally diverse communities with film industry professionals. With more than 6,000 members, IFP/Los Angeles is Southern California's largest non-profit organization for independent filmmakers.

Sincerely,

Dana Pollock

Vice President: Movie City News and the IFP/Los Angeles Board

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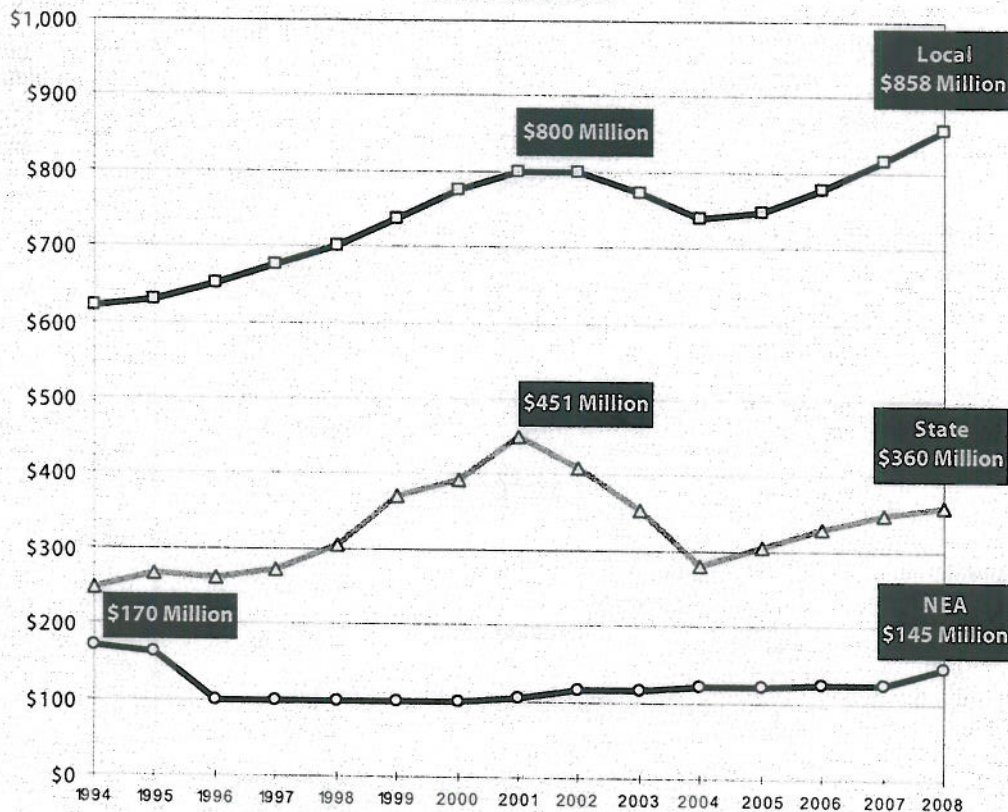
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DOCUMENT D

Arts Facts . . . Government Arts Funding
Local and state government arts support are up for the fourth consecutive year. NEA funding grew 16 percent in 2008, its largest increase in 28 years.

Government Support for the Arts Federal, State and Local 1994 to 2008



- **Local** government arts funding reached an all time high in 2008, up an estimated 5 percent to \$858 million, marking a fourth consecutive year of growth. This upward trend reestablishes a positive trajectory that was sidetracked by cuts in 2003, when **local** government arts funding dropped for the first time in 15 years, due to the sluggish economy and post-9/11 drops in tourism.
- In 2008, **state** legislative arts appropriations increased for the fourth consecutive year—up 2.7 percent to \$359.6 million. State arts funding, which tracks closely with the economy, had record growth in the late 1990's—reaching a high of \$451 million in 2001—followed by a precipitous drop to \$281 million by 2004 (38 percent decrease).
- The 2008 Congressional appropriations to the **NEA** was the agency's largest increase in 28 years, up 16 percent to \$144.7 million. After reaching a high of \$176 million in 1992, the NEA budget was cut 40 percent in 1996 and remained relatively unchanged until 2001.

Source: Americans for the Arts, National Assembly of State Arts Agencies, NEA, 2008.

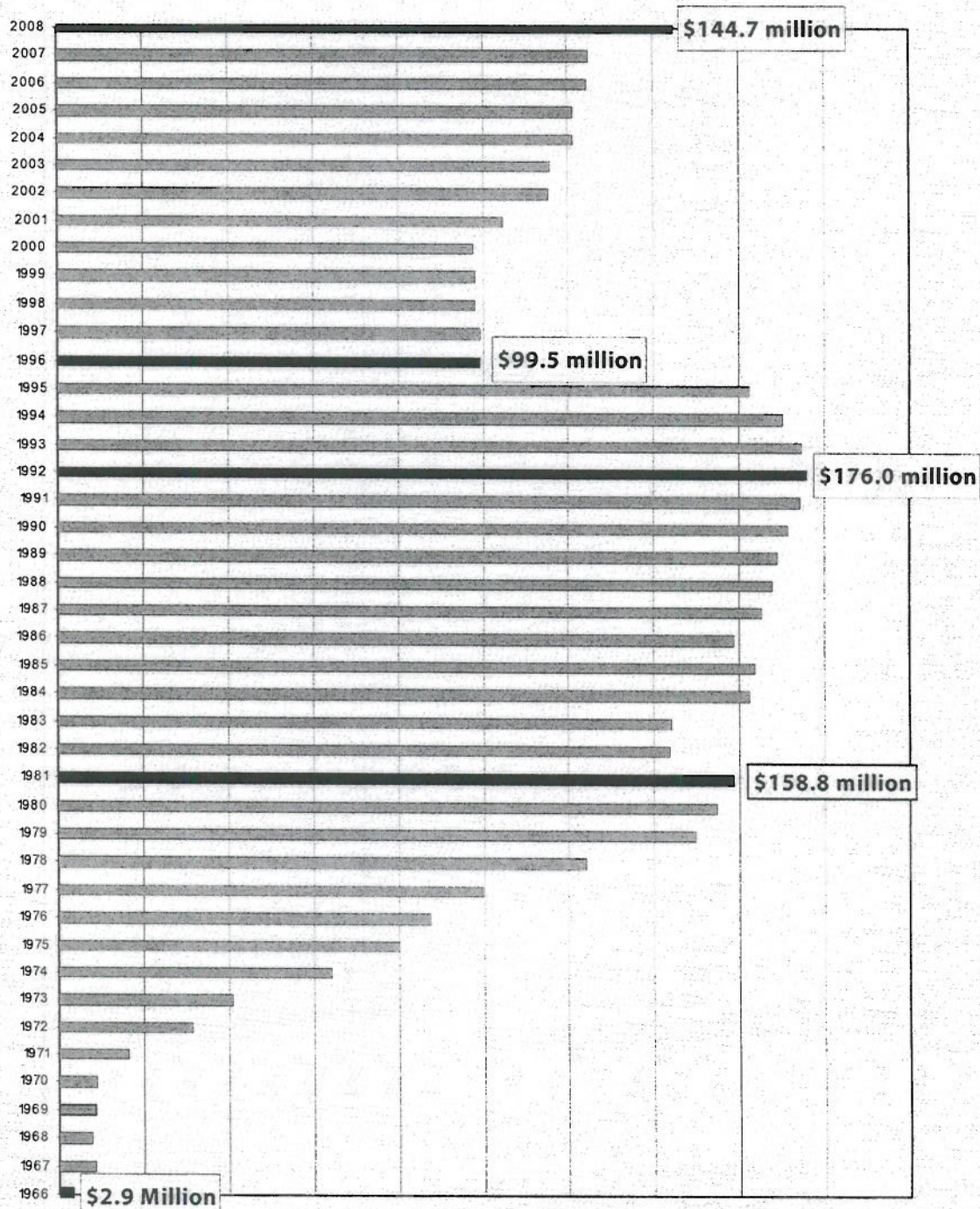


DOCUMENT E

Arts Facts . . . National Endowment for the Arts
The NEA supports the creation, preservation, and presentation of the arts in America—a profound responsibility, yet funded by Congress at a per capita rate of just 48 cents.

NEA Appropriations History Fiscal Years 1966 to 2008

Fiscal Year	Total Funds
2008	\$ 144,706,800
2007	\$ 124,561,844
2006	\$ 124,406,355
2005	\$ 121,263,614
2004	\$ 120,970,000
2003	\$ 115,731,000
2002	\$ 115,234,000
2001	\$ 104,769,000
2000	\$ 97,627,600
1999	\$ 97,966,000
1998	\$ 98,000,000
1997	\$ 99,494,000
1996	\$ 99,470,000
1995	\$ 162,311,000
1994	\$ 170,228,000
1993	\$ 174,459,382
1992	\$ 175,954,680
1991	\$ 174,080,737
1990	\$ 171,255,000
1989	\$ 169,090,000
1988	\$ 167,731,000
1987	\$ 165,281,000
1986	\$ 158,822,040
1985	\$ 163,660,000
1984	\$ 162,223,000
1983	\$ 143,875,000
1982	\$ 143,456,000
1981	\$ 158,795,000
1980	\$ 154,610,000
1979	\$ 149,585,000
1978	\$ 123,850,000
1977	\$ 99,872,000
1976	\$ 87,455,000
1975	\$ 80,142,000
1974	\$ 64,025,000
1973	\$ 40,857,000
1972	\$ 31,480,000
1971	\$ 16,420,000
1970	\$ 9,055,000
1969	\$ 8,456,875
1968	\$ 7,774,291
1967	\$ 8,475,000
1966	\$ 2,898,000



Source: National Endowment for the Arts, U.S. Census Bureau, 2008.

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April 29, 1997

Ten Good Reasons to Eliminate Funding the National Endowment for the Arts

by Laurence Jarvik, Ph.D.

Backgrounder #1110

As the U.S. Congress struggles to balance the federal budget and end the decades-long spiral of deficit spending, few programs seem more worthy of outright elimination than the National Endowment for the Arts (NEA). Indeed, since its inception in 1965, few federal agencies have been mired in more controversy than the NEA. Nevertheless, steadfast partisans of "welfare for artists" continue to defend the Endowment, asserting that it promotes philanthropic giving, makes cultural programs accessible to those who can least afford them, and protects America's cultural heritage.

In fact, the NEA is an unwarranted extension of the federal government into the voluntary sector. The Endowment, furthermore, does not promote charitable giving. Despite Endowment claims that its efforts bring art to the inner city, the agency offers little more than a direct subsidy to the cultured, upper-middle class. Finally, rather than promoting the best in art, the NEA continues to offer tax dollars and the federal seal of approval to subsidize "art" that is offensive to most Americans.

There are at least ten good reasons to eliminate funding for the NEA:

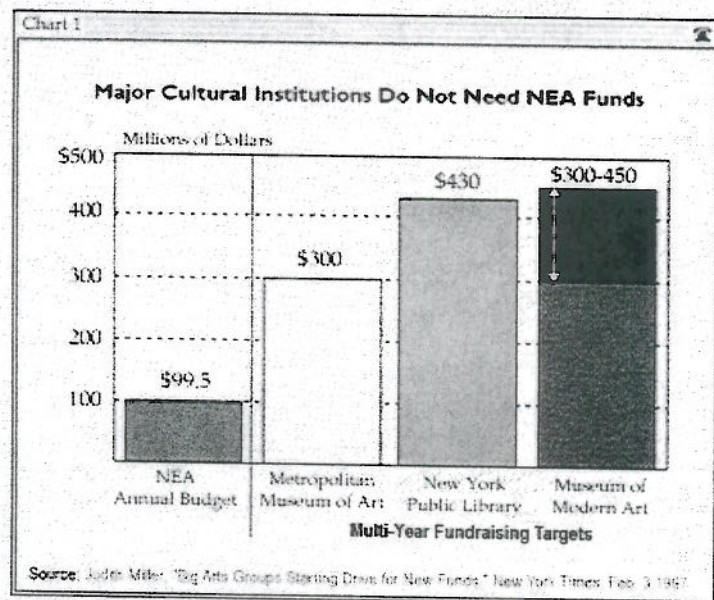
Reason #1: The Arts Will Have More Than Enough Support without the NEA



The arts were flowering before the NEA came into being in 1965. Indeed, the Endowment was created partly because the tremendous popular appeal of the arts at the time. Alv Toffler's *The Culture Consumers*, published in 1964, surveyed the booming audience for art in the United States, a side benefit of a growing economy and low inflation.² Toffler's book recalls the arts prior to the creation of the NEA—the era of great Georges Balanchine and Agnes de Mille ballets, for example, when 26 million viewers would turn to CBS broadcasts of Leonard Bernstein and the New York Philharmonic. In fact, nearly all of the major orchestras in United States existed before 1965, and will continue to exist after NEA subsidies are ended.

In spite of the vast splendor created by American artists prior to 1965, partisans of the NEA claim that the arts in the United States would face almost certain demise should the Endowment be abolished. Yet Endowment funding is just a drop in the bucket compared to giving to the arts by private citizens. For example, in 1996, the Metropolitan Opera of New York received \$390,000 from the Endowment, a federal subsidy that totaled only 0.29 percent of the Opera's annual income of \$133 million—and amounts to less than the ticket revenue for a single sold-out performance.³

The growth of private-sector charitable giving in recent years has rendered NEA funding relatively insignificant to the art community. Overall giving to the arts last year totaled almost \$10 billion⁴—up from \$6.5 billion in 1991⁵—dwarfing the NEA federal subsidy. This 40 percent increase in private giving occurred during the same period that the NEA budget was reduced by 40 percent from approximately \$170 million to \$99.5 million.⁶ Thus, as conservatives had predicted, cutting the federal NEA subsidy coincided with increased private support for the arts and culture.



That many major cultural institutions are in the midst of successful fundraising efforts belies the questionable claim NEA supporters that private giving, no matter how generous, could never compensate for the loss of public funds. As Chart 1 shows, many of these institutional campaigns have fundraising targets many times greater than the NEA's annual federal appropriation of \$99.5 million. In New York City, the geographic area which receives the largest relative share of NEA funding, the New York Public Library is raising some \$430 million (with 70 percent already completed), the Museum of Modern Art, \$300 million-450 million (with 30 percent raised), and the Metropolitan Museum of Art some \$300 million (with 8 percent already obtained).⁷ In fact, philanthropist Frederic O. Schwartz, Jr., recently told *The New York Times* that "we entered a period of institutional excitement comparable on that which occurred after the Civil War until World War I when several of the city's great civic and cultural institutions were built."⁸

In Great Britain, economist David Sawers's comparative study of subsidized and unsubsidized performing arts concluded that major cultural venues would continue to thrive were government subsidies to be eliminated. According to Sawers's calculation, 80 percent of all London theater box office receipts, including ballet and opera, went to unsubsidized theater.⁹ (Britain's renowned Glyndebourne opera, for example, relies entirely on private funding.)

Even smaller organizations can succeed without depending on the federal government. As Bradley Scholar William Craig



DOCUMENT G

Arts Facts . . . Economic Impact of the Arts

When public and private sector leaders fund the arts, they not only enhance our quality of life, but also invest in our economic well-being.

Economic Impact of the Nonprofit Arts Industry

<u>Total Economic Activity</u>	<u>\$166.2 Billion</u>
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Total Spending by Nonprofit Arts Organizations	\$63.1 Billion
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Total Spending by Nonprofit Arts Audiences	\$103.1 Billion
--------------------------------------------	-----------------

<u>Total Full-Time Equivalent Jobs Supported</u>	<u>5.7 Million</u>
---------------------------------------------------------	---------------------------

<u>Total Tax Revenue Generated</u>	<u>\$29.6 Billion</u>
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Federal Income Tax Revenue	\$12.6 Billion
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State Government Revenue	\$9.1 Billion
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Local Government Revenue	\$7.9 Billion
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<u>Total Household Income Generated</u>	<u>\$104.2 Billion</u>
------------------------------------------------	-------------------------------

- Arts organizations are responsible businesses, employers, and consumers. Spending by nonprofit arts and culture organizations—only a fraction of the total arts and entertainment industry—was an estimated \$63.1 billion in fiscal 2005, and leveraged an additional \$103.1 billion in event related spending by arts audiences. This \$166.2 billion in total economic activity supports 5.7 million FTE jobs and generates \$29.6 billion in government revenue annually.
- From large urban cities to small rural towns, this research shows that the nonprofit arts are an economically sound investment. They attract audiences, spur business development, support jobs, and generate government revenue. Locally as well as nationally, the arts mean business.
- The arts are a growth industry. In five years, the economic activity of nonprofit arts organizations and their audiences grew nearly 24 percent from \$134 billion in 2000 to \$162.2 billion (11 percent when adjusted for inflation).

Source: *Arts & Economic Prosperity III*, Americans for the Arts. 2007.